Chapter – 8

Music Library System in India – a proposed model
Music Library System in India – a proposed model

8.1 Music Library System in India

In the journey of human progress music has a special place in human mind. The music as an art form has an eternal value. Music in India is the oldest in the world. It is an outcome of development that took place through complex processes. Interactions between different people of different races and cultures since ages made Indian music dynamic and strong. According to Prajanananda,

_The music that evolved in India and imbibed the spirit and atmosphere of spiritual India is known as Indian Music._ (1)

8.2 Music in the Vedic period

Music of India has its origin in the Sam Vedic times, because little is known about musical culture of Indus Valley civilization which is prior to Sam Vedic period. That is why Indian Classical Music’s earliest account dates back to Vedas, the Samveda in particular which is one of the four earliest scriptures.

In Vedic period music was mainly –

- To propitiate deities and
- To accompany sacrificial offerings in holy fire

There are evidences quoting instruments accompanying singing in Vedic literature. Since Vedic times till date, music in India has undergone tremendous changes. Indian music has been accommodative. The influence of music originated from diverse cultures especially Islamic
culture added newer dimensions. Indian classical music has developed it two distinct styles viz. Hindustani Classical Music i.e. North Indian Music and the Carnatic Classical Music i.e. South Indian Music. These two styles differ in presentation but certainly have few things in common. Since the present study concentrates on music libraries, comparison of these two styles will not be touched upon in detail here.

The main features of Indian music can be listed as:

- Indian music is based on Raga and Taal. ‘Raga’ is a combination of stable and unstable notes. The total numbers of notes that build the world of music differ in two styles of Indian music. In North Indian style 12 notes i.e. 7 stable and 5 unstable make the world of multiple ragas. The permutation and combination of these notes would lead to a huge number of ragas. Raga is the melodic form of music. ‘Taal’ is the rhythm on which the notes are based. Rhythm is sign of life. The notes accompanied with rhythm add a beautiful dimension to the music. A music performance or a concert happens to be a success only when the performing artist, whether a singer or an instrumentalist harmonizes with the accompanying artistes. ‘Raga’ and ‘Taal’, together, differentiate Indian music from other music of the world.

- It is preserved mainly through oral tradition

- Notes making ‘Raga’ possess some aesthetic sentiments which make presentation lively. It is believed what different notes and their combinations evoke emotions and feelings in both in the
The model performer and the listener. This leads to the ecstasy and full enjoyment of the concert.

- The performance of raga is used to confine to the stipulated time of day or night, even sometimes to the prevailing season as well

- It is believed that the entire system on Indian music has been derived from and inspired by nature.

- Nature of Indian music is introspective (2)

- It is proclaimed so because music is confined to some framework gracefully moving upwards or downwards from one point. The performing artist enjoys freedom for innovation and variety within framework strongly based on rhythm, main note etc. Artist shows his / her creativity, brings synthesis. He / she establishes a dialogue with the listeners and both experience transcendental bliss.

- It is artist based. Every performing artist has scope to perform skillfully and display his / her creativity, within the prescribed rules. This is especially due to the fact, that Indian music is divided into – shastra i.e. theory and ‘saadhana’ i.e. practice. These two are inter-related.

- Gharanas – the term indicate the styles of performance set by some doyens emphasizing peculiarities and specialties of their own. That makes the style unique and individual. The concept encompasses also ideology, outlook to music, way of teaching, rendering and appreciation of music. The concept of ‘Gharana’ became popular and firm at a comparatively later stage in history of Indian music.
Change is the crux of social life. Nothing is stagnant and stable. The Indian music also underwent change. The reasons for change were multiple. Being the oldest one, the changes were evolutionary and slow initially but drastic and fast in last four centuries. They affected the nature, style of performance and preservation of music also. The new dimensions were added to these aspects. Indian music accommodated new styles. Fusion of styles was witnessed. Due to developments in technology, communication styles and skills the interactions between other music styles and Indian music were easy. Music of all types became more people oriented and reached the masses. The invention of technology of recording music also left its impact on Indian music which till then has been mainly preserved through oral tradition. Music could now be preserved in sound form through modern technology. This made it necessary to have supportive infrastructure for using recorded music.

The investigator tries here to outline how library system be designed for the purpose of preservation of music through technology. Library system on lines of western music library system cannot be feasible mainly because of the different natures of western music and Indian music.

8.3 Indian Vs Western Music

The main or the foremost difference is that Indian music is based upon melody or Raga. Melody on western music is not the same as Raga.
Indian 'Raga' or 'melody' is a process. On the contrary western music is founded on harmony.

*harmony is simultaneous production of chords and different tones or sounds* (3).

Moreover as stated earlier, Indian music is artist based, to be performed in the framework of rules and rhythm but with freedom and style of individual artist. In western music majority times, artistes reproduce the notations given by the composers.

Orchestration of western music is rich and unique. Western music was preserved through print music and sheet music since long. Notation aspect to Indian music was introduced in the 20th century by experts Shri. Bhaskar Bakhale and Shri.V N Bhatkhande. But it is not as prevalent as it is in European countries.

Currently, at present Indian music has various forms of presentation such as Pure Classical, Semi-classical, Film Music, Devotional Music, Folk Music, Music pertaining to local cultures viz. Rabindra Sangeet in Bengal, Yaksha Gaan in Karnataka, Natya Sangeet in Maharashtra, etc.

Publishing materials related to music and music in English as well as in regional languages became a feature since 19th century. Early in the 20th century, revolutionary step in terms of establishment of first music college was witnessed. The credit goes to Pandit Vishnu Digambar Paluskar. The significant contribution of Shri. Vishnu Narayan Bhatkhande is worth mentioning. He has organized the entire musical system of Indian classical music which was unorganized during the medieval times.
Chapter 8: The model

There was a wide gap between Sanskrit texts and the practices. Harmony was lacking. He bridged this gap, collected data on music, analyzed the same and documented it. He studied performing traditions. He stored this in the form of music literature which is still an important means and source for music study in India.

All these points play a key role in structure of Music Library System in India.

On the basis of information collected from very small group of music users and on the basis of the fact of existence of music in the country since ages, it can be inferred that love for music in this country is in the blood of every Indian. In spite of the fact that library for music does not exist people satisfy their needs through live performances. Idea of libraries lending music is new to the users. The investigator recommends the creation and development of the following music libraries -

a. Public libraries for music

b. National Music Library

c. Libraries of Music Recording Companies like HMV, EMI, Sony, Fountain, etc.

d. Libraries of Music Institutes and Music Training Institutes

e. Libraries of Broadcasting Centres

8.4 Collection of Music Libraries of India

Here the researcher tries to suggest the collection of the Music Libraries and how it could be managed.
Initially the collection suggested is not of any specific type of library proposed previously but collection for music library is suggested here in general.

8.4.1 Physical media

It may consist of both sound music and print and non print material related to music.

8.4.2 Sound Music

- *Gramophone records*, though out of use currently, can form the rare material part of the sound music collection, in view of their popularity in the olden days, when that was the only music media available

- *Audio Cassettes* – are one of the most popular forms for storing the music

- *Audio / Video Tape, Spool Tape* - this medium is also used extensively and was commonly used in the 1970s for the recording of live concerts.

- *CDs / DVDs / VCDs /View DVDs and Magnetic Disks* – in today’s digital era, the use of this media for storage and distribution of music is extensive

These are the outer forms of sound that store music. The inner form or content may be:
8.4.3 Music Types

- Pure Classical Music – North Indian / Carnatic (South Indian)
- Semi Classical Music
- Lyrical Music
- Light Music
- Film Music
- Background Music
- Folk Music
- Regional Music
- Instrumental Music
- Fusion Music
- Music forms of other parts of the world as may required from time to time

8.4.4 Music related material – (Print as well as non-print material)

- Material on stylistics of music
- History of music
- Thoughts on music by experts and performing artists
- Notations of melodies, if available
- Collection of Bandish i.e. scriptic composition
- Biographies and memoirs of persons belonging to the field of music
• Handbooks and manuals for various examination of music

• Photographs of musical events, performing artists and related things

• Journals and magazines devoted to music

• Diaries and letters of eminent musicians and stalwarts in music

• Clippings on music in newspapers

• Rare material like instruments of performers or musicians

• Reference sources

8.4.5 Modes of Acquisition

• By purchase

• By donation

• By exchange

• By collecting the material through appeal to individual collectors to share their collection with the libraries

• By legacy

8.5 Collection of Music in different types of libraries

8.5.1 Public Libraries

The Public Libraries may collect music popular among the users of it. The focus may differ from library to library. Film music, light music, devotional music, folk music and classical music could be the core collection in Public Libraries. Equal emphasis may be
given to the music related material like historical development of music, biographical works, and writings of experts and similar.

8.5.2 National Music Library

National Music Library could be specially established. The existence of the same may be supported through specially enacted National Music Library Act. The collection of this setup could be built on the basis of legal deposit act considering music, especially of sound form. The said set up may collect material produced in the country like audio cassettes, tapes, CDs, DVDs, audio visual material related to music produced through private initiatives during music concerts. Simultaneously the national library may initiate to collect the rare collection of individuals by appealing to the collectors to share the same with the library. The individual collectors can be motivated for the same by some attractive and reciprocal plans and schemes.

8.5.3 Libraries of Music Recording Companies

These may mainly collect their products. Some of the companies being in the field for a long time have contributed a lot to Indian music. They were innovative and imaginative in launching their products. In history of Indian music their share is impressive and land marking. Hence their contribution has to be considered.

8.5.4 Libraries of Music Institutes and Music Training Institutes

India is a country where number of music institutions and Music Training Institutes are existing and active in preserving musical
heritage by numerous ways. Their collections may include the recordings of programmes they organize from time to time. Additionally Music Training Institutes' libraries may collect those recordings supporting to the theoretical teachings for their courses. Music related material may include books, periodical prescribed for the courses and useful for performing artists and others. Photographs, biographies, diaries, letter of correspondence with stalwarts in the field may be part of their collections.

8.5.5 Music Libraries of Broadcasting Centres

Broadcasting centres can be categorized as Radio and Television centres. In India, Radio Broadcast came into existence since 1927 (Sound broadcasting started in India in 1927 with the proliferation of private radio clubs. The operations of All India Radio began formally in 1936, as a government organization) (4) and television since 1959 (5). Later, private centres of radio and private channels of television also emerged. The contribution of broadcasting centres (especially of radio) in popularizing music is noteworthy. Considering the years of services, variety of programmes broadcasted / telecasted by them, number of centres existing in country especially All India Radio and Doordarshan are rich in their collection of musical recordings. Archives of both radio and television have been setup. But a formal library system supporting the broadcasting centres does not exist. Authentic information in this regard is not available. Here the researcher feels that a formal
library system supportive to the programmes which are
broadcasted from time to time will be beneficial. Broadcasting
centre deal with all types of music. Some of the centres and
channels are devoted to only specific types of music. The listeners
or viewers enjoy music through a variety of innovative
programmes and that too for maximum hours of a day. Many of
these programmes require special presentation skills and
information for narration (gap fillers) in between. Hence libraries
of broadcasting centres may collect:

- Music broadcasted through their live programmes
- Music required for their variety of programmes
- Books, periodicals on music
- Biographical sources of musicians and music related
  individuals
- Recordings (Audio and written) of experiences of experts,
  actors, music directors, singers, composers and others
- Various inventories, catalogues, news clippings related to
  music, musicians and performing artist

The libraries of broadcasting centres may collect music
independently on their own but they might initiate cooperation
with legal deposit libraries, music recording companies and others.
In Indian Music Library System Broadcasting Centre Libraries can
play a very significant role.
8.6 Organization of Music related material in Indian Music Libraries

By organizing of library material generally it is meant that library material collected is arranged in such a manner that the users may get it whenever they want. If material is not readily available, information related to that will be available. It may include:

- Bibliographic information of the library material in a systematic manner i.e. cataloguing and listing of the material
- General grouping of library material generally according to their subject matter i.e. library classification
- Preparation of various types of inventories

Various tools and techniques are employed for organization of library material. The catalogue code, classification scheme, use of computer in preparing catalogues and inventories, indexing techniques can be decided by library policy makers.

In the history of libraries and librarianship the techniques of organizing material are changing and improving constantly. Cataloguing of non-book material, their classifications are recent developments in the field.

Cataloguing of print music i.e. of scores and other material has been taken care by AACR II, Library of Congress Cataloguing Rules, DDC (especially the 21st and 22nd editions) have treated music in their schemes in details. These cataloguing and classification schemes are biased to western music.
In Indian context, colon Classification scheme has considered Indian music but that is not sufficient in the context of the varied and complex nature of Indian music.

In the publication 'Bibliography of Marathi Periodicals: 1951 – 1980" prepared by Date Suchi Mandal, Pune; the editorial board has suggested some numbers for Indian Classical Music for Dewey decimal classification scheme.

But that is also not elaborate and detailed, as the suggested numbers were from the limited point of bibliography compilation work undertaken by the Board.

A detailed classification scheme and elaborative rules for cataloguing the music of India are very much essential. Designing of them, development of indexing scheme and thesaurus i.e. controlled vocabulary require special expertise and knowledge of Indian music. This matter is beyond the scope of present study. Considering the depth of the theme, it becomes a subject matter of another project.

8.7 Dissemination / Nature and types of services in Music Libraries of India

The dissemination of music and rendering services may be in house and home lending type of services.

For in house listening to music the pre-requisite is a well equipped listening room / chamber along with sound proof cubicles with ultra modern tools and devices.
Chapter 8: The model

The rendering services of music libraries include:

- Issuing of sound music material
- Issuing of music related material like books, periodicals
- Provision of references
- Alert services on new music albums
- Making music material available in multiple copies after due consideration to the copyright issues
- Supply of bibliographies on demand
- Newspaper clippings file
- Making Internet based music available

In Indian Music Libraries, the reference service will demand preparation of multiple types of lists sorted in a non conventional manner e.g.

- Indian Classical Music – North / South Indian; Instrumental / Vocal; Artist / Performer, accompanying artist, raga, bandish, performing time / season, etc.
- Indian Film Music – Film; Music Director, Performer(s), Lyricist; Lyrics, Keywords, Emotion, Music Base, etc.
- Background music
- Indian Folk Music – Region; Composer; Performer; Emotion; etc.

Apart from these lists / inventories, the reference section may include

- Directories of different types viz. Directory of Artists; Music Institutes / Academies
Chapter 8: The model

- Biographical dictionaries of music artists and performers
- Sound tracks of various Music Concerts both local and outside and reference services based on these collection of documents could be provided

8.7.1 Services in Public Libraries

The services pertaining to music and music related material in the Public Libraries may include:

a. Provision of sound music popular in the locality in which the library is situated. It may also contain all types of music

b. Facility for in-house listening. Adequate infrastructure for this may be built up and may be well maintained

c. Home lending of both sound documents and printed and non print music related documents

d. Organizing Music Listening Sessions

e. Arranging Public Music Concerts in collaboration with various music organizations viz. Spic Macay

f. Organizing exhibitions exclusively for music and music related news and matters

g. Displaying of Music related News and happenings

h. Keeping a track of music related events and alerting the music listener library users accordingly
i. Maintaining different types of bibliographies, inventories and directories of music, music related material and local figures

8.7.2 Services in National Libraries

National Library, being the official legal depot of music material, may publish bibliography of music material received. Publishing of bibliography on regular basis and making the same available in print, non-print form including electronic format could be foremost function and service of National Library.

The National Library could represent the country and advocate its rich musical heritage on an international level by various ways and means like becoming member of International organizations, participating in international music conferences.

8.7.3 Services of Broadcasting Centres’ Libraries

In India radio and television centres have played significant role in popularizing music among all people. In absence of music library system, most of the users are using broadcasting of music to fulfill their music needs. The other alternatives or options like attending live concerts, building personal collections have been tried by them but listening to broadcasted programmes is much widely preferred most.

Libraries of Radio and Television centres perform duel functions – Disseminative and Archival functions. Disseminative...
functions will incorporate those activities that help program presenters to make their music related programmes successful. Music Libraries of Broadcasting Centres may normally be serving the artistes, performers, Programme presenters. Outsiders or external users may rarely be served in specified circumstances, only as and when their need of information or of music cannot be fulfilled elsewhere.

8.7.4 Services – Disseminative type may include

a. Provision of ready references

b. Preparation of various types of lists, inventories and databases

c. Construction of Thesaurus of music terms

d. Alerting services and current awareness services not only of additions to libraries but awareness to new arrivals in field of music

e. Lending of material

f. Maintenance of Newspaper Clippings

g. Maintenance of directories / Assistance to programme managers

h. Listings of material according to programme designed for broadcasting

i. Assistance in designing new programmes
8.7.5 Services of Libraries of Music Institutes and Music Training Institutes

a. Issuing of Music and Music related material to members, students, faculty and visiting artistes

b. Maintaining the records/information of artistes whose programmes may be organized by institutes

c. Preparation of Chronological records and variety of databases of various activities and programmes conducted by the parent institutions

d. Provision of in-house music listening facilities

e. Making special arrangements to issue the material and to provide in-house facilities to students for preparation of their examinations both theoretical as well as practical

f. Assistance to organizers to organize lectures, workshops, interviews or concerts

8.8 Preservation of Music through libraries

In context of Indian music, preservation of generated music and preservation of music as an art form will be points of consideration. Preservation of music as an art will be the preservation of technique, media of presentation and style of music as an art. This will be taken care by music schools, teachers, gharanas, artistes and libraries playing supportive role. Music libraries in India may focus on preservation of music generated at various places and on various occasions. In India, preservation of music was through oral tradition mainly, through Gurukul
Chapter 8: The model

type of education system. Here libraries were at secondary level. But as it
is, world trend of collecting and preservation of music in sound form is a
recent phenomenon.

Preservation of sound music in Indian context implies firstly authentic
collection of authentic music in various physical formats - cassettes, Long
Play records, audio visual cassettes and tapes, CDs and DVDs.
Preservation of this may be considered from following aspects:

a. The ideal stacking position and special type of furniture to store
   them

b. Handling with ultra care

c. Special maintenance of temperature

d. Proper and adequate use and prevention of it from non use of
   preserved music

e. Timely reproduction of the material if the existing one seems to be
   in deteriorating condition

f. Use of modern technology and techniques especially of
digitization (the same has already been discussed in details earlier)

The researcher here suggests the networking, cooperation and
reciprocation among the different type of libraries. They may be
categorized differently for the sake of convenience and depending upon
the varied needs and types of user – requirements. However the basic goal
for all of them remains same. Hence the harmonious and healthy relations
among the types of music libraries will be important and essential to
achieve the goal.
Chapter 8: The model

At present there are examples of collections, organizations of sound music at individual levels. Broadcasting centres have initialized the process of systematic preservation with modern tools and techniques. But all of them are existing and surviving within limited circles. Their work is the same at initial stage serving limited goals. And it is not under one umbrella. Hence the researcher has tried to suggest the frame work for music library system in India for users who are today in form of music listeners.

8.9 Users of music libraries in India

a. Music listeners from masses regardless of their age, sex, caste, colour and creed

b. Music learners

c. Performing artistes

d. Organizers of music institutes

e. Music teachers

8.10 Music librarian in music libraries in India

In western library setup, there is a corollary about music librarian. Whether music librarian basically is a musicologist is always the matter for consideration.

As librarianship and library science are applied science, library professionals require some basic knowledge of the subject in which the library specializes. Similarly the music librarian in India may have knowledge of Indian music. To what extent music librarian is having
knowledge can be judged by music experts as well as experts in the field. In Indian universities very rarely the music and additionally library science are taught together. So music librarian may rarely have thorough knowledge of music.

8.11 Model for Indian National Music Archives

As a part of preservation programme of Music Library System of India, National Music Archives is recommended in this study. An independent institute may be established or a wing of National Library set up for this purpose. This may be named National Music Archives or under some other name may be assigned the functions of National Music Archives. As per the world trend the Music Archives may carry out the archival role i.e. preservatory role. It will be suggested here that National Music Archives for India may carry out

a. The preservation of one copy of each sound document generated in the country under Legal Deposit Act. This is already suggested in the Model Amendment of the Delivery of Books Act

b. In addition to this the National Music Archives may collect old, rare music from a variety of donors like

- Individual Collectors
- Institutional Music Collectors
- Old and rare recordings from individual artistes
- Private groups Collections
- Music recording Companies’ old collections

c. Maintaining updated catalogues of these materials.
d. Designing innovative services and providing them.

e. The mission of Music Archives will require not only ample finances but also a strong desire, will power, dedication and devotion. This mission may be carried out in cooperation with a number of libraries especially the National Library.

The researcher proposes here to have separate Music Archives and not as a part of National Sound Archives of the country. This must take into consideration the following factors:

8.11.1 **Infrastructural Facility**

- Selection of place and site
- Preparation of site
- Purchase of appropriate hardware and software

8.11.2 **Policies regarding the following**

- Appeal to people who have personal collections, for music collections
- Actual receipt of material
- Output formats
- Services to users

8.11.3 **Management of the Archives**

- Financial Management
- Administrative management
- Recruitment of Staff
- Storage, Organization and dissemination activities
- Designing, development and maintenance of webpage
Governmental support and regulation - Assistance / affiliation under the Ministry of Human Resources and Cultural Affairs

8.12 Delivery of Books' and Newspapers' and Music (Public Libraries) Act: A draft bill proposed by the researcher

The researcher suggests here a model amendment for Delivery of Books and Newspapers Act conceptually. It is highly desirable that this comes to reality and may become tangible after studying the trend of production of music in sound form.

Proposed Model Bill for Amendment

An Act to provide for Delivery of Music to National Library (Music) and other centres viz National Music Archives and other Public Libraries.

May be enacted by Parliament of India will be proposed as follows –

1. Short Title and Extent –
   (a) This act may be called as 'Delivery of Music's Act.'
   (b) It will be applicable to whole country, India

2. Definitions - In this Act
   (a) Music includes organized sounds combined with each other harmoniously and melodically expressed through vocal music, instrumental music or combination of them; that may come in various forms like classical – North Indian and Carnatic classical, the Indian Film music, Lyrical music, devotional music, regional music, music produced exclusively for broadcasting centres' programmes, light music or music produced in any other form throughout the country.

   (b) 'Publishers' of 'Music' mean the company, institutes, and private TV and radio channels, responsible for generating
music in form of cassette, CDs, DVDs LP records or any other form; the institutes or cultural centres or individuals organizing the music concerts, programmes of any type of music.

(c) National Library (Music) mean the separate or independent library enjoying the right of legal deposit by the establishment of it or any other library identified as National Music Library by the Central government in the official gazette.

(ca) "Public Libraries" mean the libraries which may be specified by the Central Government.

(cb) National Music Archives designed specially for the preservation of Indian Music in sound form.

3. Delivery of Music to Libraries and National Music Archives -

(a) The publisher of Music of any type and in any format shall, without any condition, deliver at his own expenses one copy of Music in the respective form to National Library (Music), one copy to each of public libraries, one copy to National Sound Archives within thirty days from the date of its publication.

(b) Receipt for music delivered – The person in charge of the library and the National Sound Archives (whatever may be the design like Librarian or any other) or any other person authorized by him on his behalf will acknowledge the receipt in writing within thirty days from receipt of it.

4. Penalty – Any publisher who contravenes the act shall be punishable with fine of 10 times of the cost and that has to be paid to National Library (Music) along with double number of copies to all the libraries.

5. Music produced exclusively for the programmes of broadcasting centres that are part of the government will be excluded from the application of the Act provided that the relevant centres have their
own archives to preserve them, otherwise, copies of such programmes have to be deposited with the National Library (Music) and National Music Archives.

6. The publisher while providing the music material may take good care of – a) mode of delivery b) specification of details viz. title of the material, type of music, performing artist, accompanying artists (important ones), any other information viz. lyricists, music director, etc. as and when required, duration, remarks / notes if any, date of publication, place of publication, name of publisher, price, pre-requisites for playing back the music

7. The Central Government will have the powers to make rule to carry out the Act.

8.13 Conclusion

A model is suggested by the researcher which is conceptual representation based on the process of analysis and synthesis. As India does have a lot of music institutes that collect the literature on music more than the sound music collection. Music librarianship can be more than this.

The last chapter is the conclusion of the study with a few suggestions by the researcher for bringing the concept into reality as well as for future research in the area.

References:

1. Prajanananda. Historical development of Indian music. Calcutta; 1960; p.19

2. ibid.

3. ibid.
